Spring 1987 Free!

Live Wire

associated students:

KCSB 91.9 fm

Storke Student Publications Building
UC Santa Barbara 93106
961-3757

25th Anniversary

The Power Behind the Waves

Associate Manager	Stuart Wolfe
General Manager	Malcolm Gault-Williams
Chief Engineer	Steve Sellman
FM Program Director	Samuel Mack
Public Affairs Directors	Jamie Acton
	Rob Christiansen
News Director	Julie Elbag
Sports Director	Kirk Reynolds
Music Director	Eric Stone
Business Manager	Navin Rizvi
Traffic Manager	Dan Goldwag
Training Director	Vacant
AM Manager	John Higgins
Production Director	Cory Krell
Public Relations Coordinator	Bobby Scripko
Promotions Coordinator	Jeannie Ardell
Publications Coordinator	Karen Roberson
Community Ascertainment Director	Yolanda Marquez
UC Radio Network Coordinator	Petra Kashin
Deka Dance Coordinator	John Wasserbauer

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American Cell Leader	John Higgins
Ethnic Cell Leader	Vacant
Jazz Cell Leader	Charles Hurst
Latin Cell Leader	Ray Ramos
Reggae Cell Leader	Mark Patterson
Rock Cell Leader	Mike Ashby
Soul Cell Leader	Ken Hinton
Radio Council Voting Members	Julie Elbag
	Mele Williams
	Dan Orias
	Doug Miller
	Stuart Wolfe
	John Schaffer
	Leonard Rodriguez
Radio Council Non-Voters	Chris Heinz
	Malcolm Gault-Williams
	Dave Hancock
	Steve Sellman
	Dave Kunkel
Notetaker	David Robertson

The *Livewire*, KCSB's program guide, is a quarterly publication of KCSB-FM in Santa Barbara. The opinions expressed are those of the author and do not necessarily represent the views of KCSB, the Associated Students of UCSB, or the Regents of the University of California.

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Associate Manager's Note

From: Stuart Wolfe, Associate Manager

For better or worse, KCSB's in the news! Programmer Eric Stone seems to have ticked off the Parents' Music Resource Center when he played a certain song off a "Pork Dukes" album. The PMRC then used its marital ties with selected senators to get the Federal Communications Commission to begin an investigation of the "incident".

Among the media picking up on the story: ***The Associated Press, The New York Tribune, The Wall Street Journal,*** several broadcast trade journals, and Entertainment Tonight.

OTHER NEWS

Long time programmer Mike Johnson has left KCSB to pursue a career in Washington State as an engineer.

KCSB recently completed a successful on-air fund drive.

Radio Council is reviewing the structure of KCSB's bureacracy. It's also considering the separation of A.S. jurisdiction over KCSB (i.e. separating the government from the press). However, A.S. funding to KCSB will most likely remain.

KCSB is exploring new avenues of generating revenue. One way would be to lease out the "sub-audible" channel for about $300/month. Executive Committee has passed a revised and comprehensive "underwriting" package. Staff members responsible for acquiring underwriters will receive a 15% commission.

Much more is happening at KCSB, but these are the highlights. We enjoy serving you and appreciate your listenership.

Don't forget comments re KCSB are always in order and can be addressed to myself.

Friends of KCSB

Friends of KCSB is organized to provide financial support to augment funds received from its primary funding source: The Associated Students of U.C. Santa Barbara. Memberships are $25.00 or $15.00 (students) per year. To join, or for more information, please contact us at our mailing address: Storke Communications Building, P.O. Box 13401, Santa Barbara, CA 93107.

(Names in bold type are our sustainers who have donated $50 each to help support community service broadcasting.)

Eric Anderson
Susan Anderson
Barbara E. Araluce
Bonnie Araluce
Tony Balbinot
Jeff Baran
Abieblorraine Bzutistz
The Beach Shop
Robyn Benedetti
Alex Berks
Robert Bernstein
Yvette Berthel
John D. Biello
Jack Biello
Bicycle Bobs
Blackie Bolton
Jana Bond
Wes Bortolazzo
Carl Bostrom
James Bower
Bill Brann
Skip Brobb
Jason Brodersen
Paul Brombal
Kim Bryant
Sandy Buchanan
Susan Burgess
Jimmy Byerley
Larenzo Campbell
Eugene Chodron
Lillian Chodron
Earl Collin
Joan Collin
Carolyn L. Coman
Cliff Cordy
Helen Dally
Brett Davenport
Roger W. Davis
David Deley
Stephanie Dimopoulus
Tom Dixon
Steve Dowler
David Dunham
Jose Duran
Earthling Bookstore
Douglas Annee Edge
Steve Esperance
Carrie C. Foster Evans
Barbara Finch
Andy Finch
First St. Leather
David Flacks
Dick Flacks
Georgian M. Flight
Jim Fredrickson
Paul Garcia
Joseph Gerred
Pete Gately
Joyce C. Gibb
Molly L. Gibb
Brooks Gill
Rod Gilbet
Bill Gillespie
Debra Goldstein
Julie Goodson
Randy Gordon
David Grass
William Graham
Mary Grandos
Debby Green
Scott Green
Nadine Gregt
Ritz Gubler
Brad Gustavson
John Hackley
Dennis Hadenselt
Robin Harold
Nilly Hart
Kim Healey
Nancy L. Helger
Andy Heidemann
Marcus Hewel
Tim Hodgson
Fred Hogler
Sue Houle
Hollister Laboratory
E.J. Happerstad
Paul Hunter
Ed Hurdd
T.C. Hutcherson
Barbara Hutchison
Roy Jacobson
Robert Jaurbgue
Janathan Morrow-Jones
Charlie Jones
Tom Jones
Barry Keller
John Kelly
Farhad Keyani
Him Kopisch
Mike Kosman
Rob Krietzman
Brian Kurata
David Kushner
Marilyn Loperfido
Bertha Lopez
Reyes Lopez
Bill Lorenzana
Julia Loving
Pat Leonard
Jim Lund
Shirley Martin
C.J. Mietus
Christopher Lee Miller
Jon R. Miller
Mark Miller
Celetina Mitchell
Janet McConell
David McCormick
Lare McClure
Kevin McDemot
Ken McKaba
Don McNeil
Kamran Morban
Maia
Idy J Moore
Kamran Movanam
Sarah Nicholson
Len Van Nostrand
Ronald L. Nye
Mark Nymeyer
Matt Olsen
Tim O'Ney
Rory Oreilly
Larry Owens
Chris Parnell
Pete Peterson
Nathon Post
Paul Phillips
Alan Pratin
Alan Prichard
The Print Shop
Paul N. Purpin
Claire Rabe
Carol Rae
Gopal Rajan
Robert Reed
Luther Richmond
Colette Rieser
Coast Patio Supply
Craig Ropper
Dave Roth
Pam Salndon
Yulin San
Santa Barbara Fruit Company
Eric Schultz
Tamara Scott
Rebecca Sears
Vince Semonsen
Dr. Richard Shea
Teresa Shellabarger
Richard Siegel
Tom Siegel
James R. Skelton
Joseph Smith
Ron Smith
Cheryl Smith
Sonic Gallery
Rodrigo Soria
Charles Stacey
Lee Steck
Todd Stoke
Karen Stumkjaer
J.J. Sturley
Margrette Sullinen
Sun Coast Nursery
Mark Summit
Tony Sylvestri
Mike Taggart
Marya Taylor
Pat Terhure
George Thompson
Emerson Treacy
Thomas Treacy
Bud Tullis
Paul Turpin
Kirk Van Loon
Rio Vaghn
Dane Venaas
Nancy Vergara
Steve Wallace
Patricia & Grant Ware
Connie Weinsoff
Mark Wendell
Doug Weymouth
Trevor Weymouth
Trevor Wilson
Susan Williams
Brian Wilmers
Marcus Weinstein
Andrew Wissing
Charle Wisuri
Brian Wolf
Charlie Womack
Don Wood
Pati Woods
Katherine Zeiss
Seyburn Zorthian
Carl Zytowski

MAKIN' OBSCENITIES

By Malcolm Gault-Williams General Manager KCSB

"Come here baby, make it quick
Kneel down there and suck on my dick
makin' bacon is on my mind
makin' bacon is on my mind
turn 'round, baby, let me take you from behind"
— *Makin' Bacon*, by the Pork Dukes, 1977

On April 16, 1987, the Federal Communications Commission (FCC) unanimously adopted measures intended to sharply restrict explicity language about sex and bodily functions over radio, television and telephone services. In moving for the first time in 9 years against "indecent" and "obscene" radio programming, the 5 member board issues warning letters to Pacifica Foundation's KPFK-FM in Los Angeles, Infinity Boradcasting's WYSP-FM in Philadelphia, and the University of California's KCSB-FM located on its Santa Barbara campus.

The 3 separate warnings varied in intensity. Hardest hit was listener-supported KPFK which, according to the FCC "may have crossed the line" by airing a play entitled "The Jerker." The work deals with the controversial subjects of homosexuality and AIDS. The FCC has referred the case to the Justice Department for possible prosecution under obscenity statutes. David Salniker, Executive Director of the Pacifica Foundation, interprets the FCC's markedly toughened stance on broadcst content and what it has called "patently offensive" material as an effort "to make a statement satisfactory to the religious right of this country."

WYSP's warning was in relation to DJ Howard Stern and the rise of what has been termed "shock radio."

In our case, KCSB was found to have committed "actionable indecency" by broadcasting a song titled "Makin'Bacon" by a 1977 English rock band called the Pork Dukes. The song contains references to anal and oral sex.

"What we are doing here today is to correct an altogether too narrow interpretation of democracy," said FCC's new Chairman Dennis Patrick. The Commission's General counsel Diane Killory said the FCC will now "enforce the prohibition on indecent and obscene transmissions" in a broader fashion. Additionally, the commission said it will no langer accept what has become a loose broadcast standard of airing "objectionable material" after 10 p.m., a time that does not "necessarily render (an indecent program) permissible." The FCC maintains that this time period is not outside the ears of children. Its staff has cited local ratings that indicate more than 300,000 Los Angeles-area teenagers listen to the radio betwen 7 p.m. and midnight on Sundays.

Constitutional expert and Harvard law professor Laurence Tribe assailed the warnings: "The move toward thought control is deeply troublesome, and this is nothing less than that." When news of the inquiry leading to the warnings got out, last Fall, the FCC's investigation was hailed by Morality In Media, a national anti-pornography group, as "a refreshing shower after eight years in the desert of overheated rock lyrics and scatological disc jockeys."

Beyond "Seven Dirty Words"

Federal statutes prohibit both obscenity and indecency on the air. An obscenty finding, however, requires a local court to determine whether or not material has violated local community standards. The U.S. Supreme Court defined indecency in the landmark "Seven Dirty Words" case involving Pacifica's New York station, WBAI-FM and a recorded monologue by comedian George Carlin. Indecency is:

"language or material that depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs.

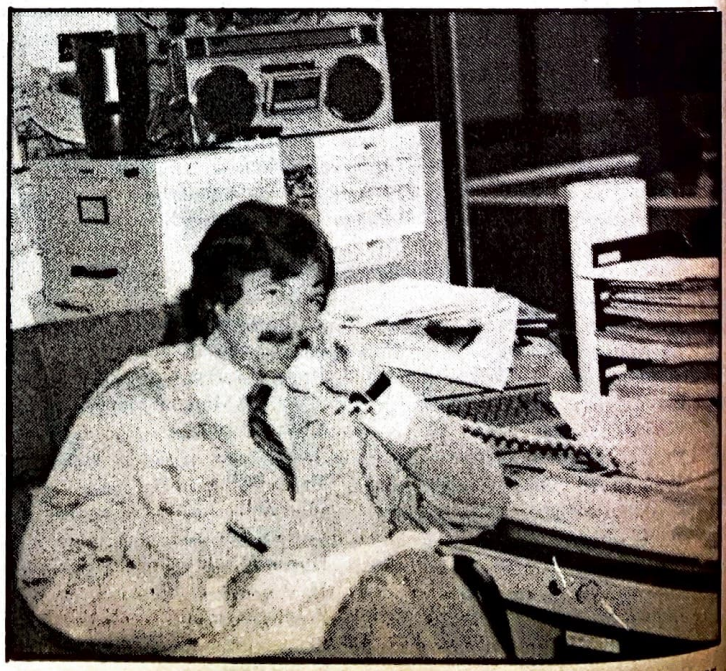
— FCC v. Pacifica Foundation (1978, 438 U.S. 726; see also WGBH Educational Foundation, 1978, 69 FCC 2d 1250)

The court specified that a station, to be found guilty of indecency, must air a "barrage" of expletives (rather than an occasional utterance) in a time period when children are likely to be in the audience. According to James McKinney, Mass Media Bureau Chief of the FCC, those elements "appear to be present" in the 3 cases. McKinney has asserted that there's a new "blue format" in radio, and the Commission is being "flooded" with complaints from listeners. He said he was "shocked" by the language attributed to KCSB and KPFK. "I've never heard language of this nature on the radio," he said. "It's a dramatic shift in the normal fare on many stations."

It is apparent that the FCC is using all 3 stations in an effort to narrow the definition and scope of what the commission considers to be decent. "Clearly, they want to send a message to radio stations that they want a tightening up of broadcast material having to do with reference to sex and profanity," I told one reporter, maintaining that it was part of KCSB's "mission" to air material more easily censored at other stations. Because we are on that "cutting edge," it is only natural to assume that alot of what we air is not acceptable to the average listener. "We have gotten complaints about our programming. But mostly positive feedback."

KCSB programming policies stipulate that objectionable material should be played late at night. First amendment protections have so far allowed the airing of all recorded material, although announcers are prohibiting from uttering obscentities or profanities themselves. Concerning obscenity and profanity, our training manual instructs our programmers:

Cont. on next page



Presently a much sought after man be the media: General Manager Malcolm Gault-Williams.

Obscenities

"Obscenity is a blatant reference to titillate as opposed to educate the listener. The FCC objects to obscenity while not directly objecting to the airing of profanities. While not necessarily objecting to profanities in a cultural or artistic context, the FCC does object to the airing of such profanities when children may be listening. Artistic context does not refer to live or taped expression by the operator."
— KCSB-FM Legal Training Manual, updated October 1985

The issue for us at KCSB is not whether the material should be played. As UCSB's Acting Vice Chancellor Robert Michaelson pointed out: "there are very important First Ammendment issues involved in this matter." In considering any given piece of broadcast material, "there will be those citizens who object to it and those who will defend it." For the student and professional management at KCSB, the issue really is only whether or not obscene lyrics should be played as early as 10:00 p.m. on any given night.

The Legal Issue

"I think there is a very substantial question as to whether what the Commission is doing is constitutional," declared Timothy Dyk, a partner with the Washington law firm of Wilmer Cutler ⁹ Pickering, whose clients include CBS and the National Association of Broadcasters.

Former FCC Chairman Mark Fowler defended his vote and those of the Commission by claiming the panel "acted carefully in this area." Two weeks before, in his last major address as FCC Chairman, Fowler had addressed the country's largest organization of radio and television professionals — the National Association of Broadcasters (NAB) — that he wanted:

"broadcasting as free as other media, from movies to magazines, from T-shirts to tabloids, in expressing views and in enlightening us about out society and the world."

After denouncing government interference in broadcasting, Fowler declared: "I want to see broadcasters as free as newspapers and magazines to write, report and editorialize." However, the April 16th decision found a different Fowler.

"It seems to me that there are much more important questions to be asked: 'Is this the best use of broadcasting?" Is this the way we want to entertain and inform and inspire people in the audience? Is this the legacy that you, the broadcasters, want to foster, preserve and bequeath?"

Fowler's defense of the FCC was echoed by the other commissioners who insisted that the new, tougher standard of decency is consistent with obscenity prohibitions on print media. However, leading New York First Amendment attorney Floyd Abrams said the FCC's action was "disturbingly insensitive to First Amendment principles."

Univeristy of California legal counsel Gary Morrison has drawn a line between offensive lyrics and obscene speech. Morrison claims that offensive lyrics in music are entitled to First Amendment protection, as determined in *Citizens Committee to Save WEFM v. FCC* (1974, 506 F. 2d 246, 251):

"Important First Amendment rights are at stake when music formats are regulated. Music and other forms of cultural expression are traditionally protected under the First Ammendment. In addition to its artistic value, music, both classical and popular, can be an imoportant mode of political and moral expression. There is even the possibility of repression when, for example, the lyrics of popular songs communicate controversial ideas. Danger lurks in government regulation of what music can be put on the airwaves."

While the University's Managing Legal Counsel acknowledged that the First Ammendment does not protect obscene speech, he noted in *Miller v. California* (1973, 413 U.S. 15), that the test for determining obscenity is so "stringent it's doubtful recorded music lyrics played on KCSB could meet it." According to FCC General Counsel Diane Killory: "Determining what is indecent will not always be an easy decision to make, but we do not think that tough decision making justifies not enforcing the law.

The FCC does have some authority to revoke a station's license or impose other penalties for indecent language broadcast over the radio (18 U.S.C. • 1464; 47 U.S.C. 312, and 503). Yet, even the federal law granting authority to the FCC specifically indicates that the law is not to be:

At this summer's fiesta booth in McKenzie Park is former Public Affairs Director Marina Reynolds

"understood or construed to give the commision the power of censorship over the radio communications or signals transmitted by any radio station, and no regulation or condition shall be promulgated or fixed by the commission which shall interfere with the right of free speech by means of radio communication."

Since an obscenity finding requires a local court to determine that material has violated local community standards, the bottom line, at least in KCSB's case, is that even a song as offensive as the Pork Dukes' "Makin' Bacon" — the lyrics of which made it all the way to the FCC — is not subject to regulation by the agency when broadcast late at night.

A survey of lawyers well versed in First Amendment law revealed an overwhelming majority feel the commission's indecency action was as ill considered as it was surprising. Bruce Sanford, of Baker ⁹ Hostetler, said he found it "astounding" that the FCC would return to "the briar patch of content control." Henry Geller, who heads Duke University's Washington Center for Public Policy Research, was also "astounded" that the commission of Fowler and Patrick, which claims to set print as the "model" for broadcasting, would adopt such a ruling. He called it "a step backward." Timothy Dyk stated: "I see some inconsistency between the commission's general approach to First Amendment issues, which is extremely sensitive, and what it has done on indecency."

Lawyers generally saw a problem with what they call "the vagueness" and the "expansiveness" of the standard the FCC established for judging indecency.

Charles D. Ferris, who was chairman of the FCC when the Supreme Court issues the *Pacifica* decision and who made it clear at the time that the commission would not use it as a license to seek out "indecency" cases, finds it "unsettling" when a government agency "makes a value judgement on a statement." Ferris suggested the license renewal process as the most appropriate forum to resolve questions on "indecent" programming. Ferris said that during that process, anyone convinced of a station's programming not being in the public interest could seek to supplant the licensee at license renewal time. "That's a less intrusive way of seeing the communties are served."

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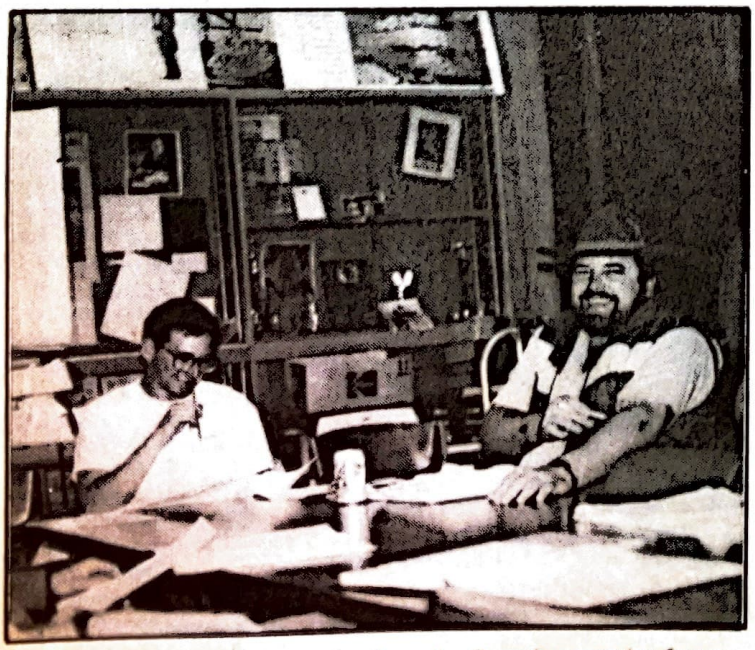
Happy Anniversary KCSB

By Karen Roberson

Unquestionably you've heard the phrase "You've come a long way, baby" — a cliche which certainly is apt to describe the campus radio station that this year celebrates its silver anniversary. This "long way" does not simply elude to KCSB's change in broadcast sites from Anacapa Hall, where it originated 25 years ago, to a couple of other periodic upgraded resting places, and on to its final home in the $1.2 million Storke Tower Studios. What it also makes reference to are a number of grandiose statistics that correspond to the organization that the infrequent listener may assume to be only local.

The Univerisity of California's first and largest standard radio station now boasts a potential audience of approximately 650,000- all of whom live within the tri-counties' 7,990 square mile area. Not included in this figure are the audiophiles who tune to selct radio stations throughout North America, Europe, and Australia and are therefore exposed to special shows broadcast from Storke Tower via satellite. Impressed? Well anyone who has never even heard a KCSB-FM radio show may indeed have gained recognition of it through the attention it has gotten recently (regarding the FCC's investigations into Eric Stone's airplay of offensive material) from among others, ***Time Magazine, The Wall Street Journal, U.S.A. Today,*** Entertainment Tonight, and of course ***The Daily Nexus.***

And so a quarter century later, as our founding fathers sit back and reflect upon the station's gradual metamorphasis from dream to KCSB-FM, I can't help but envision them sitting back, arms folded smugly, slight smile fixed on their faces, and proudly keeping in mind one bold fact: millions are now familiar with the diligent efforts being made by KCSB's current combined staff of about 250 UCSB students and community members.



Another Monday night, yet another Executive Committee meeting for our Associate Manager Stuart Wolfe and broad-grinned Chief Engineer Steve Sellman.

A true KCSB man: Assistant Engineer Bill Eisenhamer

KCSB's Background

KCSB Radio was founded in the Fall Quarter of 1961 by a contingent of students residing in Navajo Hall, a unit within Anacapa dormitory. "Radio Navajo," a carrier-current station operation on 770 kHz, began regular operations in December, 1962 with 5 hours a day programming, seven days a week. The station flourished and expanded in areas of both programming and facilities. In 1963, an application was made to and granted by the Federal Communications Commission for an FM broadcast license. New studios were also constructed in the "old" student union. On October 25, 1964 initial program tests with two watts of output power on 91.1 mHz were begun from the transmitter site atop San Miquel dormitory. On March 24, 1965 the official Class D FM license was granted, thus making KCSB Radio the first FM station in the University of California system. Transmitter output power was increased to ten watts on September 10, 1965. KCSB-FM moved into new studios on the third floor of the University Center in the Spring of 1966 and began 24 hour-a-day programming from those facilities in the summer of 1968. KCSB-FM changed its operationg frequency to 91.5 mHz in February of 1969. On September 24, 1969 KCSB relocated its studios to their present location in the Storke Communications Building. On April 18, 1970 KCSB-FM became the only station in the history of the United Sates to be forced off the air by police authorities. The rationale for this action was that KCSB's news reporting during the second Isla Vista riots was too accurate and specific. KCSB-FM began broadcasting over the Tri-county Region on September 13, 1970. The transmitter was moved from the UCSB campus to 4,028 foot Broadcast Peak in the Santa Ynez mountains. Output power was increased to 185 watts. Regular stereo broadcasts were initiated on February 14, 1975. The frequency of operation was changed once again on May 24, 1978 to the present frequency of 91.9 mHz. On October 12, 1983 the output power was increased to its current level of 620 watts ERP, circularly polarized.

Compiled by Steven M. Sellman

The Other Americas: Quality Reporting on Controversy

"I want to commend you for the artistic and technical quality, timeliness and informative value of the documentary programs which you have been producing for your weekly radio series, "The Other Americas."

— Dr. James Phillips,
Director, Institute for Global Education,
Grand Rapids, Michigan

"The Other Americas" is the independent, non-profit broadcast group run by executive producer Eric Schwartz and his staff. It provides vital information on Centeral and South America, in the format of radio programs and news reports. It attempts to increase the amount of information available regarding Central and South America through an interesting and cost effective medium. Begun by students at UCSB in 1983 as a weekly public affairs radio program, "The Other Americas" has quickly grown to be a national radio program service. Through many networks the show's programs reach more than 360 stations throughout the U.S. Service has recently extended to numerous stations in Canada, Australia, and Denmark. Productions draw upon the expertise of policy-makers, policy analysts, peace activists, and Latin American refugees.

Ongoing projects of this radiocast group include a weekly one-hour public affairs program of news, analysis and interviews which can be heard throughout the Santa Barbara, Northern Ventura and San Luis Obispo areas on KCSB Thursday nights from 7-8 p.m. In addition, "The Other Americas" operates an information network for grassroots organizations seeking to publicize their events, a national clipping service of ***New York Times*** and ***Los Angeles Times*** articles, as well as open training and production facilities for broadcasters working in related areas.

Of much greater scope is its National Program Service. Through this channel, its programs are distributed to a network of more than 600 stations in the U.S., Canada and Australia. Two have met with outstanding success through the NPR extended service. "Who Are the Contras" aired on satellite at the same time as President Reagan's March 1986 speech addressing aid to the Contras. John Stockwell, "The Secret Wars of the CIA" recently aired nationally and internationally. "The Other Americas" has received over 900 letters and tape requests from individual listeners in response to this program, and a number of NPR affiliates have declared it their most popular program ever.

After attending the AMARC II World Conference of Community Broadcasters, "The Other Americas" is expanding its international audience. Proposed projects include a series of programs on international law and the Geneva Conventions, a series on the status of Nicaragua's Miskito Indians and a two-part series detailing the role of the U.S. media in Central America.

The overwhelming demand for these programs has convinced the staff of "The Other Americas" that there is a great need and desire for in-depth information pertaining to Latin American issues. The heavy volume of tape requests from listeners has convinced us that radio is an effective means of reaching a responsive public: "Thank you very much for the tape on International Law... I have forwarded the tape to the House subcommittee on Western Hemisphere Affairs, which is part of the House Foreign Affairs Committee. I'm sure they will also find it informative," — Al Swift, Member of Congress, 2nd District, Washington, D.C.

Tapes are available for a minimum donation. Standard tape prices: 1 hour programs: $8.00; 45-minute programs: $6.50; 30-minute programs: $5.00. "The Secret Wars" is priced at $13.00 for both parts together.

If you are interested in obtaining further information on "The Other Americas," would like a catalogue of audio cassette programs, or wish to purchase a cassette, any correspondence may be made through:

"The Other Americas"
KCSB-FM Radio
Storke Communications Building
University of California
Santa Barbara, California 93106

Obscenities — continued from page 5

on a statement." Ferris suggested the license renewal process as the most appropriate forum to resolve questions on "indecent" programming. Ferris said that during that process, anyone convinced of a station's programming not being in the public interest could seek to supplant the licensee at license renewal time. "That's a less intrusive way of seeing the communties are served."

Bruce Fein, who served under Mark Fowler as general counsel of the FCC, thinks the ruling on indecency "wonderful. Congress has made indecent programming illegal for 50 years, and an independent agency should not shut its eyes to the statute just because it doesn't like it." Unlike others, he does not believe the ruling will "chill" speech. He said the commission has provided "a careful definition of indecency, one that permits every idea to be expressed."

As for now, FCC chairman Dennis Patrick, he says the commission's previous definition of indecency had been too narrow:

"This is a very significant step in the right direction. I know that there will be those who suggest that the FCC is playing fast and loose with the First Amendment. Let us not forget that the First Amendment does not protect obscenity, period. And indecency can be restricted for time, place and manner on a nuisance basis."

The FCC's Mass Media Bureau Chief James McKinney said of KCSB's warning:

"In the final analysis, we took an action which warned the university and all other broadcasters."

Wider University Control Issues

In the process of attempting to appease cnservatives, the FCC may force the University of California to re-examine its historical stand toward its 5 broadcast and 3 cable radio stations, statewide. The University has stated that:

"Under well established First Ammendment legal principles, there is little that the University can do to control the conent of student expression... The fact that the University sponsors, creates, or funds such expression gives it no power to censor."

— ***Joyner v. Whiting*** (4th Cir. 1973) 477 F. 2d 456; ***Trujillo v. Love*** (D.C. Colo. 1971) 322 F. Supp. 1266; ***Antonelli v. Hammond*** (D. Mass. 1970) 308 F. Supp. 1329; ***Bazaar v. Fortune*** (5th Cir. 1973) 476 F. 2d 570; ***American Civil Liberties Union of Virginia v. Radford College*** (W.D. Va. 1970) 315 F. Supp. 893.

Assistant Vice Chancellor for Student and Community Affairs at UC Santa Barbara, Harleen McAda has stated: "We tend to take the position that the station should regulate itself." KCSB has specific standards of what constitutes obscene material and an internal mechanism for sanctioning programmers who violate programming policies. Student manager Stuart Wolfe has personally supervised this mechanism, along with FM Program Director Samuel Mack, also a student. Mack has stated that "If it (complaints) continues, we'll have to take further action."

Q & A with Joe Westerberg of the Replacements

By Josef Woodard

Call the Replacements the new Rolling Stones at your own peril. Maybe the Stones were just a warm-up for the 'Ments. Look at the facts and draw your own conclusions.

The mid-60s Stones, back when they still had most of their vital fluids and were still close enough to adolescence to know the score, were ornery wildcats who didn't know their own strength. They blitzkreiged Londonlike liked loud guitars and played cover material by American bluesmen. Cut to Minneapolis in the early 80s; the Replacements was a motley quartet of Twin City revved up on the Ramones and always a few beers past coherency or pretentiousness. They too, play cover material by vernacular Americans — stuff like "Hitchin' A Ride," "Help Me Rhonda," "School's Out," or whatever trivial pop palaver floated into their consciousness on a given night. Paul Westerberg pretends to just belt it out, but little does he know that he owns the best rock voice of the 1980s. He is a new Mick Jagger for a whole new generation with time on their side.

Now, with last year's **Tim**, the Replacements graduated from the Twin Tone label to the almighty Sire. Their past records — **Hootenanny, Sorry Ma — Forgot to Take Out the Trash, Stink,** and especially the fab **Let It Be** are rock albums no self-respecting alternative musicophile can be without, and no college stations can afford to ignore. We talked to Westerberg last spring when the band breezed into L.A. for some Roxy gigs.

Woodard: I heard you're doing a video in town.

Westerberg: Yeah, well, I don't have very much to say about that. We're going to take a look at it today and see what it looks like. If it sucks, we're not going to do it. We were watcing it being made yesterday, and it wasn't exactly what we thought it would be in the beginning. It was going

Continued on next page

Left to Right: Bob Stinson (lead guitar), Tommy Stinson (bass), Chris Mars (drums), Paul Westerberg (rhythm guitar, vocals)

Westerberg
to be extremely simple and very boring, which was the initial concept. And they got a little carried away with things, so now it looks more like, from what I saw, more like a video or something. But, I'll take a look at it and see what it looks like.

Woodard: You don't want it to look like a production number?

Westerberg: No, not at all. I mean, it's not going to be that no matter what, but we wanted to make one that would sort of make a statement like "We don't want to make a video, but if you're forcing us, then this is the best that we can come up with.

Woodard: So, is the band playing, or...?

Westerberg: No, nobody is in it at all. It's a shot of a speaker for like three minutes. A guy's in it for a few seconds sitting there smoking a cigarette, and they've got this damn dog that walks in. The dog is what upsets me. Maybe if we get a cut in there without the animal it might be alright. Other than that, it's pretty simple.

Woodard: What tune is it?

Westerberg: Well, that's the beauty of it. We can use three or four songs because it's the same damn thing, you know. So, we use "Bastards Of Young," "Hold My Life" and "Left Of The Dial."

Woodard: That's great. Sounds very utilitarian. or something.

Westerberg: Right. We could use it for the entire next album, for that matter.

Woodard For the rest of your lives!

Westerberg: Right. We'd be known by the image of the throbbing speaker. Then at your concerts you could have it on a big screen behind you, you know. Sure, yeah. Show that baby and you'd hear a roar from the crowd. I can see it now. T-shirts, bumper stickers... The big speaker.

Woodard: I saw you actually for the first time in Santa Barbara last year. You sort of turned my head around.

Westerberg: Did you need to look for the exit or something?

Woodard: (Laughter) It was like the scene in the Exorcist, my head turned around.

Westerberg: Did your eyes turn back in your head?

Woodard: You have demonic powers... That was just after the Palace show, the infamous Palace show.

Westerberg: The infamous Palace Show. We were allegedly there, we allegedly played, but I'll be damned if we can remember anything.

Woodard: What was your thinking as you went into that gig? You played it fast and loose, did bad cover tunes instead of the original material that the industry fools came to hear. Was it just a thumb of the nost to industry cheeses, or...?

Westerberg: I think that's a pretty good summation. We did it once in New York, and we just felt like there shouldn't be any favoritism up there, we needed to do it out here once. Also, we weren't used to being trated the way we were treated by the security people, not to put blame on them or anything, but we just felt the time was right. We wanted to lay the law down that you should come here expecting anything, so we had togo to an extreme to get our point across, but, you know, it all worked out in the end, I guess.

Woodard: You seem to have a strange attitude toward live shows. What would you say makes for a good show?

Westerberg: A good show is us playing our own songs with a definite carnival atmosphere. We're getting it down pretty well. We take elements of the Palace show, but now have it more under control. That was just totally off the wall. We like things to be very spontaneous; I mean we still don't use a set list. Having played together for so many years, we kind of instinctively know what songs to leave out, and, you know, there are maybe ten songs we'll always play without even thinking about it. And we like to use people's requests and things like that. That makes for a degree of involvement and a funner show, I think. Whatever we can use to make a rock 'n roll carnival.

Woodard: Your old records have this raw energy, this let's-turn-on-the-tape-machine and let-'er-rip. Obviously you put a lot more concerted effort into *Tim*.

Westerberg: That's pretty much the first time we had a producer (Tommy Erdelyi). The other records would say 'produced by me and Peter (Jessperson) and Steve Fjelsted.' We didn't know how to produce. We just recorded it and tried our best to mix it. If that's producing, I guess we produced. ***Tim*** was the first time we had somebody who said, 'Well, how about an acousitc guitar here.' And we'd say, 'OK, why not.'

Woodard: Listening to it, even though the guitar and drum soundsare cleaner — closer to industry standards — the performance underneath is pretty gutsy.

Westerberg: Yeah, well, you can put a bib on a barnyard dog, but you can't make him polish the silverware.

We still play the way we play. They can dress it up however they want, but you're going to hear those clinkers down there, and the fact that we're not great musicians. ***Tim*** was the one where we tried that and it would make sense now to go back. The songs we have now lean towards almost quasi-***stink*** era — not being punky, but being that sort of energy and style. I'm sure there will be another handful of songs that will be somewhere between "Little Mascara" and "Androgenous," the more introspective shit, but so far we've got three good rockers on our hands.

Woodard: The good ol' boys. It's more of a garage band mentality, 'cause suburbia's rampant; I guess maybe basement bands are more appropriate to the Midwest.

Westerberg: Yeah, we've played in garages twice in our lives. It's impossible; the police come within five minutes. You've got your basement bands and your living room bands.

Woodard: Does the whole thing look a little different now that you're on a major label? It must feel like you're more in the midst of a "career."

Westerberg: It does, and that tends to bring out a little more silliness. At times we'll sit there, either onstage or back stage, and all these people are taking this so seriously and making such a big deal out of it. To us, it's still just an extension of getting together and playing in the basement. But we'd better not keep saying that, or else everybody's going to catch on and it will be over for good. It hasn't progressed as much for us as it has for people around us and fans of the band.

Still the same old Tommy, Bobby, Chris and Paul.

Woodard: I understand you're a failed janitor.

Westerberg: 'I would say I'm a successful janitor. The failures are the ones still doing it. I would probably go back to that if this all fell to hell, you know. A trade.

Comparing notes on work and play are Administrative Assistants Lucia Palacios and Randi Starek.

Stories of Ingenuity

By Karen Roberson

As with any "human" establishment, KCSB too has its share of anecdotes that the "elders" have passed down from staff to staff. Years before UCSB's present reign of students inhabited the campus, there lived some men and women whose cleverness and resourcefulness abounded in great times of need...

...As with the time in 1963 when builders were facing the dilemma of what to use to soundproof the walls of the studio in the building just outside today's Cafe Interim. Funds were limited and the supplies low but they were not to be foiled. Years later when the walls were being torn down workers discovered between the plaster hundreds of copies of the campus literary magazine — ***Spectrum.***

...It's 1963 still and the same studio is once again the setting for our next story. Construction was by now completed but there remained in one naked spot the need for a door. The general manager took it upon himself to go scouting on campus for the necessity. Low and behold he found just the perfect door in an old marine barracks building. Ideally, class hours just weren't quite the right time to "borrow" such a prize, so he decided to wait. When the sun went down — and his guilty conscience at that — he returned for the door. To his great surprise the door was no longer there. Shucks, he thought, where could it be?

The next morning he returned to the chief engineer to report of his find — and his loss. A look of merriment suddenly overtook the engineer's face as he stammered, "Oh, this?" What do you think he pulled out, but of course... the perfect door.

...Drama is also something that KCSB's history doesn't lack. In mid-April of 1970 the station had set up a temporary broadcast site atop Pruitt's Market. From that post they could easily report on Isla Vista's second set of riots which were going on literally all around them. During that time the station's advisor received a phone call in Santa Barbara informing him that tear gas would be dropped on the broadcasters if their radiocasting was not stopped within ten minutes. Because there was no way that he could reach the students within such a short time span, he arrived on the scene an hour later. For their part, the police's word was kept and they began to drop the gas on them. Soon enough this was followed by billy club swinging officers. The KCSBers had nowhere to go and were about to try to defend themselves when an insurance agent opened up a locked door from within his office. Fortunately they were then able to run.

On April 18, 1970, KCSB made history by being the only U.S. radio station ever to be forced off the air by police authorities. The vice-chancellor (the chancellor happened to be in Africa) called to inform them that either he was to stop their transmitting, or it would be done by the police. The police felt that the reporting on the riots was further endangering the lives of their officers. There were thirty to forty riot-equipped officers who were in the ROTC parking lot ready to shut KCSB down. The students replied that they were reporting on all actions, and were well aware that officers as well as demonstrators were listening. Ultimately, however, KCSB took itself off the air to prevent more violence from occurring. The rationale behind the demands of the police: the reporting was *too* accurate.

The authorities later accused the radio station of rebroadcasting police signals. The law enforcers were actually receiving their own signals on a $10 radio that was in their staion. As it turned out, it was simply that the inexpensive unit couldn't handle the output power generated by their own transmitter.

...And so as storytime concludes with these momentous tales of the ever-useful campus publications, the purloin door, and the unreliable $10 radio, past and present KCSBers alike can only wonder if future enterprising escapades await the station, or if it is simply destined to live happily ever after.

Reggae Heartbeat's Peter Kraus with Traffic Manager Dan Goldwag at a recent alumni reunion

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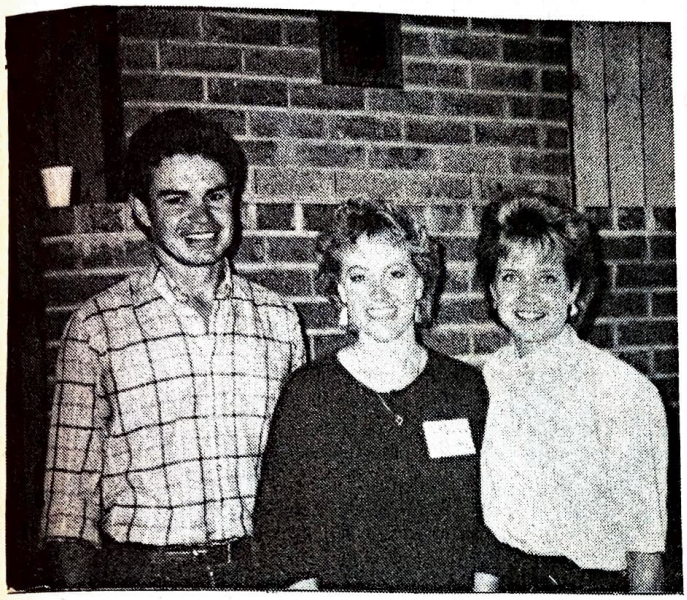

With a successful conference behind her, UCRN Coordinator Petra Kashin poses with conference speakers Matt Markovich and Kim Insley.

By Petra Kashin

KCSB is a member of the exciting U.C. Radio Network. The network consists of radio stations from seven of the University of California campuses. UCRN exchanges news stories and produces statewide coverage of special news events such as Corozone Aquino's appearance at Berkeley and an interview with UC President David Gardner, when listners called and asked questions. Also, UCRN had the most comprehensive 1986 State Election coverage. UCRN correspondents were at all the major election headquarters in Los Angeles, Sacramento and San Francisco bringing live coverage throughout election evening.

The UCRN holds quarterly conferences in which members from all the stations brainstorm on new angles for college broadcasting. In October, KCSB hosted UCRN's Fall Conference which was geared toward orientating new and old members about the network. UCRN Coordinator Petra Kashin organized the two day event which included Steering Committee meetings, department meetings, workshops on news writing and production, guest speakers State Senator Gary Hart, KEYT TV anchor Kim Insley, and reporter Matt Markovich. The conference provided a great way for people from different stations to get to know each other. UCRN President Mike Duffy described the Fall Conference as a "tremendous success with one of the largest participation rates I have ever seen at a quarterly UCRN conference." Other participants found the programs very informative and fun!

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A TRIBUTE

"And love for the beauty in the divinity of art"

By Steven M. Sellman

What quality makes one's life experience more than ordinary? It is the intensity of the living process, the ability to interact, share, and affect other persons' lives. It is a devotion to truthful self-expression and the development of a passionate involvement between inner sensitivities and life's outer realities.

Thirteen and a half years ago, Dave Kiehn sought out similar realms of expression and compassion when he walked into the KCSB studios in search of his own purposeful niche. In his application for General Manager he would later write, "We have the potential to be the BEST and all it takes is affection, passion, respect, and love for the beauty in the divinity of art. If we all could have that, we could go anywhere, because we don't have any restricitons. I say, let's take advantage of it and do something, something that has meaning, that will move people, educate and create extravegant bliss through Santa Barbara."

"Dr. Dave" did just that in his two years of involvement and service at KCSB, from his outrageous Tuesday night jazz show (with the omnipresent accompaniment of the hooting of Ornette Coleman) to his tenure as General Manager in 1975-76.

He then took these passions and energies on the road. He canoed the Bering Sea in the Alaska Gulf. Later he served as a naturalist guide in the Galapagos Islands.

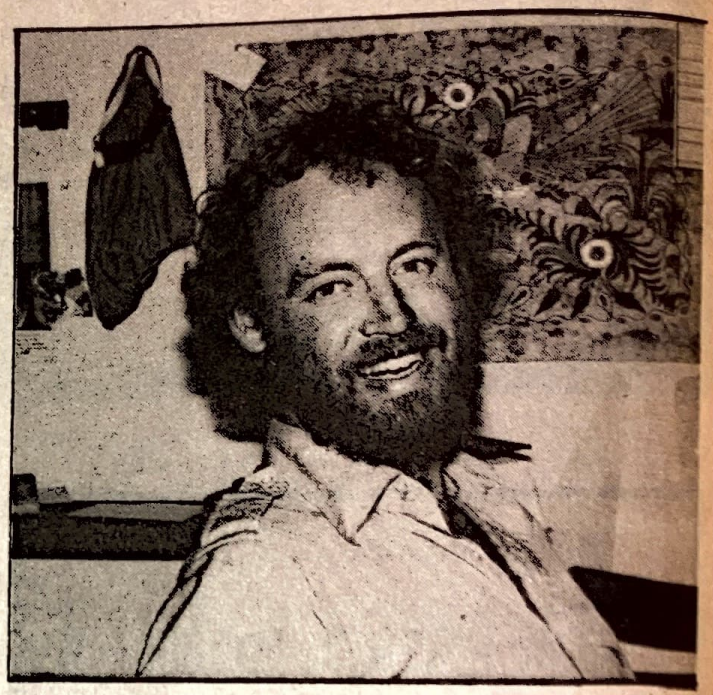
I last saw Dave in the fall of 1980. Again, he brought with him all of his inherent vitality. He had returned to KCSB and the University for a brief interlude to prepare for yet another facet of his life's adventure and work. When he left us again in 1981 he was embarking on a doctoral program of Geology at Stanford University. He was pursuing the union of his intellect with his developing joy of exploring Nature's grandeur.

In the holiday season of 1982 "Dr. Dave" travelled on a geological field expedition to New Mexico. Tragically, that journey would cut short his ambitions. But his dynamism continues here at KCSB, as well as his "love for the beauty and divinity of art."

In memoriam:

David G. Kiehn

December 8, 1951 - December 11, 1982



Dave Kiehn

Obscenities — continued from page 7

FCC's McKinney has stated: The students have no First Amendmentrights as broadcasters. The First Amendment rights belong to the licensee, and the licensee is the Regents of the University of California, not the students."

In KCSB's case, not only a hand-slapping warning has been issued, but the commission has directed its Mass Media Bureau:

"To make further inquiries as to whether the University of California exercises the degree of control over KCSB-FM required by Commission licensees."

In addition to reserving possibly offensive material for after 10:00 p.m., KCSB uses disclaimers and warnings of "possible objectionable material" so that a minimum of risk is taken both by the station and its listeners. Apparently, however, this may not ultimately be sufficient in terms of our licensee's federal responsibilities. The Regents of the University of California, on the one hand, does not want to "regulate the content of programming that is presented on campus radio stations," yet, on the other hand, is obligated to abide by federal law as set forth by the rules and regulations of the FCC as a regulatory agency. These R*Rs could possibly be interpreted or further clarifed adversely in terms of First Amendment principles and the issue of control.

Nathan Post

The warning from the FCC stems from complaints made by Santa Barbara resident Nathan Post. Post, a bus driver, originally wrote KCSB in 1983, complaining about some of the lyrics contained in rock songs aired at the station. As station manager, my initial response was to thank Post for providing the station management and programmers with needed feedback. However, I maintained:

"it is not for me to contribute to the suppression of pent-up hostility and frustration. These are caused by censorship — personal as well as through the media... I will always encourage KCSB to be a forum of free thought."

Not getting the kind of response he had wanted, Nathan Post went on to write the campus Chancellor, the Governor, the FCC and the President of the University. President David Gardner had Managing University Counsel Gary Morrison look into the issue and Morrison responded directly to Post

Continued on page 14

KCSB 91.9 FM

COMMUNITY SERVICE BROADCASTING

Community Ascertainment Survey

As part of KCSB-FM's on-going effort to pole the community in the type of entertainment they would like to hear, KCSB-FM is conducting an ascertainment of community problems and needs, as seen by community leaders and other private citizens.

Name _____ Date _____

Please put in sequence of priority if your answer is more than one on the following questions.

During what time of day do you listen to KCSB:

12 am to 4 am _____ 4 am to 8 am _____ 8 am to 12 pm _____

12 pm to 4 pm _____ 4 pm to 8 pm _____ 8 pm to 12 am _____

What days of the week do you listen to KCSB and what time?

Mon _____ Tue _____ Wed _____ Thur _____ Fri _____ Sat _____ Sun _____

How many hours a week do you listen to KCSB? _____

What is your favorite type of music shows you like to listen to on KCSB?

Rock _____ Reggae _____ Latin _____ Country _____ Soul _____ World Music _____

Jazz _____ Gospel _____ Blues _____ Classical _____ Other _____

Do you feel that there should be more programming in the following areas?

Rock _____ Reaggae _____ Latin _____ Country _____ Soul _____ World Music _____

Jazz _____ Gospel _____ Blues _____ Classical _____ Sports _____ Public Affairs _____

News _____ Other _____

Would you like to hear each type of music we broadcast over the radio at the same time each day? Yes _____ No _____

Are there any areas of sports you feel we should cover?

High School _____ College _____ National _____ Other _____

What issues would you like Public Affairs to address?

Housing _____ Education _____ Off shore Drilling _____ Senior Citizen _____

Traffic _____ Pollution _____ UCSB Issues _____ Taxes _____ Other _____

Do you feel KCSB-FM is fulfilling the purpose and the needs of the community as a Non-Commercial Radio Station? Yes _____ No _____

What do you feel is the purpose of a Non-commercial, educational radio station?

To inform the public of local issues _____ to educate the community _____

to provide exposure to different cultural interests and issues _____ other _____

Comments/Recommendations _____

KCSB-FM would like to thank you for taking part in gathering this information to help us provide a wider range of programming for the station and the concerns that you feel are important.

Obscenities — continued from page 12

in the Fall of 1985. Still getting no real satisfaction, Post — an avid KCSB listener — felt was a legitimate complaint, he took his concerns to the Parents Music Resource Center (PMRC), an influential Virginia-based social awareness group composed primarily of congressional members' wives. The Center actively seeks the elimination of objectionable material in music and raio. From the PMRC, Post's complaints went straight to the personal attention of the FCC last Fall.

"I believe the media has a minimal responsibility to maintain decency," Post has stated. He feels KCSB is "under the impression that as long as the DJ doesn't say the F-word on theair, they can play anything they want."

Morality In Media hailed the FCC's decision as a "historic" step toward more crackdowns on obscenity. The American Civil Liberties Union (ACLU) has called it another in a seies of government threats to free speech.

Though Nathan Post singled-out KCSB Music Director Eric Stone's airing of "at least two extremely vulgar, sexually explicit songs per show," Stone explained: "I'm not the only one playing this kind of stuff." Stone believes if listeners are offended by his show, they can turn to another station or turn off the radio. Post "doesn't have to listen."

National Decency Forum Chairman Brad Curl commented: "We couldn't be more pleased that our message got through and the FCC is beginning to move against the plague of filthy lyrics an language that so many of the country's radio stations are spewing out over the airwaves."

Where We Go From Here

FCC Commissioner Quello claims his concurring statement in the original 1975 Pacifica case (upheld by the Supreme Court in 1978) to be prophetic:

"I am concerned that our new standard for indecent language is adulterated to the extent that it becomes an invitation to a few broadcasters to seize on the late evening hours as a showcase for similar types of garbage programming under the guise of literary, artistic, political and scientific value. They will note that the audience is composed of a minimum of children, and their programming ***caveats*** will be considered to be sufficient warning for the unsuspecting listener. Then this Commission will sooner or later be faced with judging the content of such programming on the merits under the standard adopted ..."

In his concurring statement concerning Pacifica's KPFK in the matter of the most recent warning, Commissioner Quello declared: "Never did I believe my words would be so prophetic. Twelve years later, the Commission faces the same issue with the same licensee. I still believe such language is garbage. The only difference being that after a dozen years, the garbage smells worse."

Clearly, Pacifica has become a target. Said David Salniker, Executive Director of the Pacifica Foundation: "We now find that (what) was permissible is literally charged to be a crime." He added that Pacifica will "defend ourselves" against the charges.

"There is certainly more confusion today than before the FCC ruling," said Mel Karmazin, President of Infinity Broadcasting. He added: "If the FCC is clear as to what they don't want aired, and if it's constitutional, we would comply." In the past, explained Karmazin, "We took the seven dirty words and we said, 'Don't say these things,' and Howard Stern never said those things. Now if they say, 'Now it's 12 dirty words,' Howard will not say those things. If they're saying, 'You can't discuss sex on the radio,' we don't think we'll conform with that. We'll fight that on constitutional grounds."

In KCSB's case, the FCC found that a broadcast made on 26 July 1986:

"made several clearly discernible references to sexual organs and activities, and that these references are patently offensive as measured by contemporary community standards for the broadcast medium. In addition, as we noted in ***Infinity***, innuendo can be, and in this case, is, rendered explicit by surrounding explicit references that make the meaning of the entire discussion clear. Although the material aired does not involve the specific seven words at issue in the ***Pacifica*** case, we find that it would be actionable under our clarified definition of indecency set forth today."

Concerning KCSB's consideration of copyrighted lyrics, the FCC made a point:

"to take this opportunity to make it clear that song lyrics enjoy no special protection, and those licensees who choose to broadcast songs containing indecent lyrics are subject to the same regulatory standards that are applied to any other utterances made by means of radio communication."

About the time of the broadcast, the Commission declared:

"we find that the song was broadcast at a time when there was reasonable risk that children may have been in the audience. The Commission in the past has indicated that it might be permissible to air programs containing indecent material after 10 p.m. when accompanied by a warning but, as clarified today, no such arbitrary time of day will govern hereafter. Data concerning audience composition must be examined

Continued on page 16

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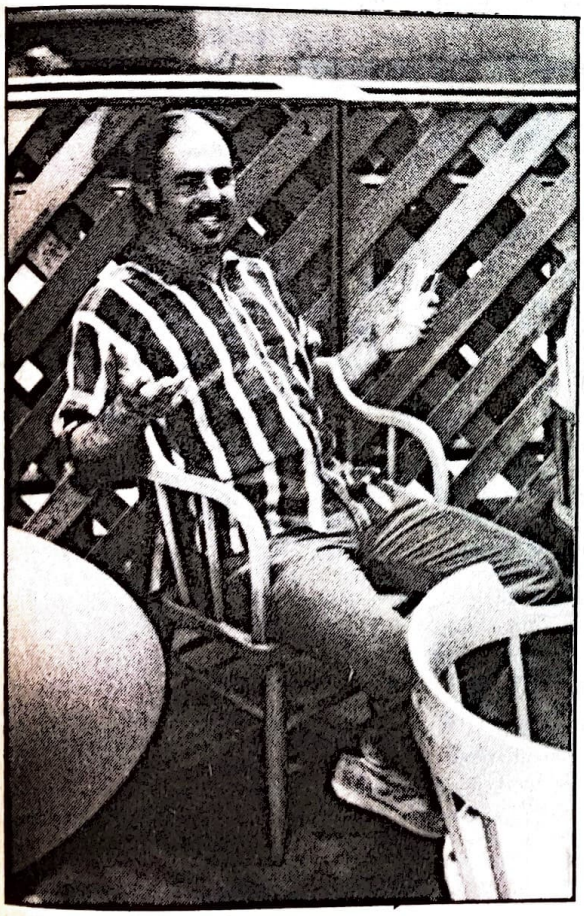
KCSB's Most Played Songs in January of 1968
1. Small Circle of Friends- Phil Ochs
2. Hello Bill- Turquoise
3. Itchycoo Park- Small Faces
4. Too Much of Nothin'- Peter, Paul and Mary
5. Rain, Park and Other Things- Cowsills

KCSB's Most Played Songs of 1971
1. Sweet Lord- George Harrison
2. Brown Sugar- Rolling Stones
3. It's Too Late- Carole King
4. Layla- Deric and the Dominoes
5. Maggie May- Rod Stewart

KCSB's Most Played Hits In December of 1975
1. Be True to Your School- Papa Doo Run Run
2. Born to Run- Bruce Springsteen
3. My Little Town- Simon and Garfunkel
4. Nights on Broadway- Bee Gees
5. Island Girl- Elton John

College Radio's Top 5 Albums of 1986
1. Siouxie and The Banshees- Tinderbox
2. Smiths- The Queen Is Dead
3. R.E.M.- Lifes Rich Pageant
4. Fine Young Cannibals- Fine Young Cannibals
5. Cactus World News- Urban Beaches



Be there a tool in them or not, KCSB's artist/carpenter Lorenzo Maser is rather expressive with his hands.

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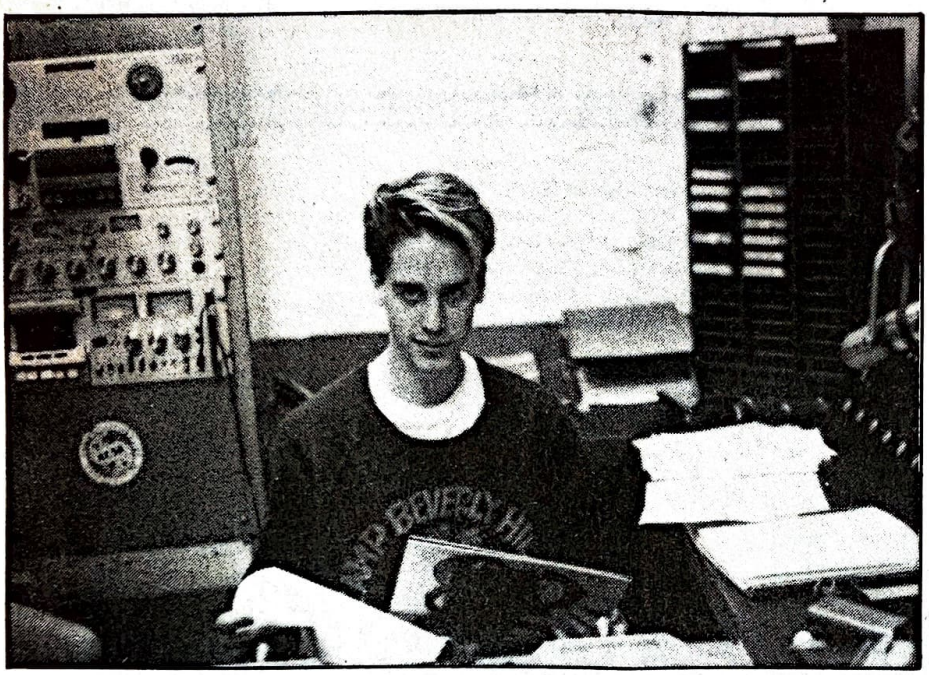

AM D.J. Matt Deziak trying not quite hard enought to be enthusiastic for the camera.

KCSB is the home of two radio stations, AM 770 and 880 as well as FM 91.9. Our AM station broadcasts to UCSB's campus dorms from 8 a.m. to 2 a.m., 7 days a week, except for school vacations and during summer sessions.

It is easy to get your AM show on the road. No experience is necessary. Being and AM DJ offers you the chance to have fun and to gain broadcasting experience. For some, this can be a first step towards attaining a KCSB FM show or a career in commercial radio.

Most of our 60 or more AM DJ's are UCSB students, but there are community members involved as well. Although various forms of rock 'n' roll are the most popular choice, some DJ's choose to play jazz, reggae, soul, blues, classical or any of a number of music genres. The diversity on our AM station helps ensure the diversity on FM.

As a non-profit, non-commercial radio station, KCSB depends on its volunteers to help manage the station and to offer alternative music and news programming. Starting out on AM is one way to get involved. To be a part of it call 961-3757 between 9-12 and 1-4 for more information. We look forward to hearing from you.

Obscenities — continued from page 14

to assess the risk that children may be present. In this context, we note that a significant number of children remain in the Santa Barbaa area radio audience during the time here in question according to available audience survey information."

The FCC cited 'available audience survey information' for the Santa Barbara area, including: Arbitron Ratings — Radio, Fall 1986 and the 1980 Census of Population, California General Population Characteristics. The available data indicated that approximately 1,200 children between 12 and 17 years of age are still in the radio audience per average quarter hour in Santa Barbara between 7 p.m. and midnight on Saturday evenings. There are approximately 4,900 children within this age group within the City of Santa Barbara and 27,800 in the county.

Lastly, but certainly minor compared to other items, the FCC noted that:

"although station KCSB-FM broadcast 'Makin' Bacon' shortly after 10 p.m., no warning was given beforehand, contrary to prior Commission guidance. *See Pacifica Foundation*, 56 FCC 2d at 99. While a warning is not sufficient to restrict adequately minors' access to indecent material, the Commission will continue to expect advance warnings to be given when broadcasters choose to air indecent programming at a time when here is not a reasonable risk that children may be in the broadcast audience."

So far, KCSB's management and programming policies have been supported by the University's historic treatment of its campus radio stations and newspapers, combined with philosophical agreement on the obscenity issue. Vice Chancellor for Student and Community Affairs at UCSB, Edward Birch, wrote the FCC last Fall, agreeing with KCSB's position that: "the matters in question in this case, which need more specific definition by the FCC, are the issues of what is 'obscene' and what hours actually constitute 'time of the day when children may be in the audience.'"

Acting Vice Chancellor Robert S. Michaelsen detailed the issue of "late at night:"

"The distinction being made about the time during which programming is presented is that adults have the free choice to turn off any radio station which is broadcasting material which they find objectionable while children may not have the maturity to exercise that option."

Michaelsen supports KCSB's "specific standards of what constitutes obscene material" and its "internal mechanism for sanctioning student programmers who violate this definition."

What remains for KCSB, at this point, is a careful "plan of action" involving station management, its operators (both the Associated Students of UCSB and our programmers themselves), UC "legal eagles", and representatives of the Board of Regents. FCC's Diane Killory has indicated that in originally responding to the indecency inquiry last Fall, the University exhibited "a degree of delegation of control that may go to the unlawful." It will be important for us to show that there are adequate controls exercised, while we simultaneously fight for the right of free and open cultural expression in a framework where adequate controls are in place to protect impressionable younger people.

The ideal, of course, is to have the electronic media treated the same way as the print media and given the same First Amendment guarantees.

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kcsb|am

Request line 961-2425

	Mon	Tue	Wed	Thu	Fri	Sat	Sun	
8	Alex Giedt	Brian Hall	Emerson Tracy Classical	Mike Vogel	Sean			8
10	Orlando Larios Soul/Dance	Bill Hayden	Paul Westbrook Country	Kevin Binker	Jennifer Taylor Karen Krause	Winnie Tse	?	10
noon	Dave Pierce	Scott Smith Top 40	Greg Tarter Imports	Jim Seymour Jazz	Dave Forman	Katie Morris Nichole Rossi	?	noon
2	Charlie Exstrom	Jeff D'Ambrogia	Stephani Canin Mitch Abramson Classic Rock	Matt Deziak Rock/Imports	Steve Acquisto Nick Bullum	Patrick Krauss 70s 80s Rock	David Rice Soul/Dance	2
4	Matt Hoffman Blues	Phillip Hirsch Hawaiian/ Tropical	Eric Schilling	Kortney Kropp	Brian Arkanjel Hardcore	Richard Ortiz	Scott Drake Christian Rock	4
6	Elise Enomoto Kathy Chin	Debby Miller	Sam Reed Punk	Collen Ryan Dennis Graser Dance	Nancy Ellen Squires	John Unholz	John Mehrtens Metal	6
8	Steve Dodson Tom Cites Hardcore	Mark Snowiss Classic Rock	Eric Sjoberg Metal	Facundo & Justine	Grady Runyan	Jeff Peterson	Anglea Butler	8
10	Justine Garne	Chris Snipes Rock n Blues	Marliz Romano Christine Nelson Ethnic	Andrew Hutson	Susan Wong	Brian Wilmers	Jessica Blank Kelly Newby	10
midnight								midnight

Unless noted otherwise, all programming is Rock.

American Music Cell

By John Higgins
American Cell Leader

The first time i met the blues, people, you
Know I was walkin', I was walkin' down
through the woods.
Yea-ees you stopped by my house first blues —
don't you know you got me, you got me all the
harm that you could.

KCSB brings you three blues shows and one country show each week, and while there may not be commercial success for the blues, the music is not just marking time in Santa Barbara. The American music cell can be heard Tuesdays, noon-4:45 p.m. with Greg Drust, a member of KCSB for fourteen years; Thursdays, 8-10 p.m. with Professor Higgins; and Saturdays, noon to 2 p.m. with Dan Dudziak and Mitch Stockton, followed by Matt Cohen's Country Music Jamboree.

A glance at our list of programs and the fact that Santa Barbara is home to the oldest non-profit blues society in the country, in a town of this small size, is a significant achievement considering the dictates of today's social and economic pressures. Tune in to hear many of the blue's roots and outgrowths: Delta Blues, Chicago Blues, Rhythm & Blues, Blues Rock, Deep Soul, and others through the music of artists from Robert Johnsond to Robert Cray. Santa Barbara's own local blues artists include Tom Ball, Kenny Sultan, The Pontiacs, and Chick Streetman. The interviews, new releases, and information can always be heard first on KCSB.

How Ronald Reagan Got to be President or Welcome to the Public Affairs Dept.

By Jamie Acton and Rob Christiansen

As Public Affairs Directors at KCSB, we have a responsibility to put information over the airwaves that you normally wouldn't hear. Here at public affairs we challenge the listener to sift through the misinformation that they are accustomed to on commercial radio. We owe no allegiances to giant corporate sponsors or the U.S. government- only to the listener, therefore we lay all the cards on the table in an attempt to call the bluff of the mainstream censored media. Here at your P.A. department we challenge issues to their limits and shed new light on darkened areas with a wide variety of educational, political, and cultural programming. From "The Culture of Protest", which features music of protest and struggle from the past to the future; to "The Other Americas", a weekly radio news magazine that dares to bring you the unheard testimonies and news from the people in Central and South America; to "Portraits in Jazz", a musical analysis of the true history of jazz in this country.

We invite you to participate in a learning experience. We are sure that the wide range of programs offers something for everyone, so turn off the 6:00 evening news, reach for your radio, and tune in to 91.9 FM every Monday-Friday from 9 a.m.- 10 a.m. and from 5 p.m.- 8 p.m. Take the challenge to find out that what you see in the mainstream media is really not there.

UCRN conference participants from left to right: Michelle Vierra, Irene Sullivan, Julie Elbag, Andy Northend, and Kyra Storojev.

KCSB - News

By Julie Elbag
News Director

The KCSB News Department offers a wide variety of coverage ranging all the way from South African divestment right down to campus issues. The main focus of this year's newscasts will primarily be on local reporting, with an increase in the number of people involved, KCSB News is now able to cover local issues with its own reporters. KCSB is just one station out of seven involved in the University of California Radio Network. The network allows each station to gain first hand information from all over the state. It also allows a reporter to have their voice heard all over the state of California. This year KCSB was the host of the quarterly UCRN conference, which was held October 18 and 19. Some of the guests at the conference included State Senator Gary K. Hart and KEYT's anchorwoman Kim Insely.

The KCSB News airs twice a day Monday through Friday with the first report on at 8:50 a.m. and an evening report at 5:00 p.m.

The KCSB News team is one of the few places in the Santa Barbara area that offers hands-on experience for people interested in a broadcasting or journalism field. One can learn valuable information and become a part of this exciting field. If you're interested in joining, just drop by KCSB or call 961-2426 to find out more on how you can get involved with out team.

Tune in to 91.9 FM and get informed with the KCSB News Team.

Pizza Bob's
Delivers
30 minutes
and
Delicious
968-8646

KCSB FM Schedule

	SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
6 AM	SOUNDTRACKS JENNIFER BETKEN	GOSPEL MATHEW BROWN	JAZZ DORELLE IVY	LATIN JAZZ MARIO ACEVEDO	ROCK KURT & SUSAN	ROCK CHRIS HIENZ	LATIN YOLANDA MARQUEZ
8 AM	SOUND ART / SOUND TENT		NEWS 8:50-9:00	NEWS	NEWS	NEWS 8:50-9:00	NEWS
10 AM	CARETAKERS OF WONDER	REGGAE BERNARD HICKS	BOTH SIDES OF THE STORY CONSIDER THE ALTERNATIVES	RADIO CHICANO	WAKE UP AMERICA	ISLA VISTA TODAY AND TOMORROW	SPANISH NEWS/NICARAGUA NEWS AND DEBATE
NOON	FOLK P. CARDENAS,		JAZZ CHARLES HURST	LATIN XAVIER MONTES	ROCK LINDA AKYUZ	REGGAE PETER KRAUS	REGGAE AFRICAN BROTHER
2 PM	BLUES D. DUDZIAK. M. STOCKTON	JAZZ E. HUGUEZ / S. CURTIS	JAZZ GREG TURNER	BLUES GREG DAUST 4:45	ROCK BRUCE SHINDEN	ROCK DAVID DUNHAM	REGGAE JOSEPH I.
5 PM	COUNTRY GINA RAMIREZ	SOUL KEN HINTON	JAZZ JOE WOODARD	THE PLEASURES OF WINE	ROCK TOM KRUEGER MADDNESS IN STUDIO B THE A.S. SHOW	BIG BANDS E.WASHBURN M.CHITTICK WORLD DAVID ALPERN	SOUL MICHELLE DE REI
6 PM	REGGAE SHERRI HIGGINS	LATIN RAY RAMOS	NEWS AND SPORTS 5 PM PEACE REPORT / HYPNOSIS	NEWS AND SPORTS THE COMPUTER PROGRAM	NEWS AND SPORTS 5 PM ON THE BARRICADES	NEWS AND SPORTS GLOBAL CASSROS/PEACESHOW	SOUL SAMMY MACK
7 PM	ROCK DAN GOLDWAG		YOU CAN'T KEEP A GOOD WOMAN DOWN	AFRICAN KALEIDOSCOPE	SPEAKG SEN I MIND/BODY	THE CULTURE OF PROTEST	
8 PM	ROCK DIONYSIO SANCHEZ	LATIN RAUL RICO, JR.	VIEWPOINTS JAZZ SCOTT CLAYTON	THIRD WORLD NEWS REVIEW RED EARTH RADIO POETRY	GAY LESBIAN PERSPECTIVES ROCK JAY HINMAN	THE OTHER AMERICAS BLUES PROFESSOR HIGGINS	SOUL SIR LANCE D COMPANY
10 PM	ROCK ERIC STONE	LATIN MIGUEL SANCHEZ	JAZZ WAYNE ALPER	NEW AGE PAUL HUNTER	ROCK MARY ELLEN MASON	REGGAE MARK PATTERSON	SOUL FRANK RAMIREZ
MIDNIGHT	ROCK DOUG MILLER	VARIETY DAVID JAMES	ROCK L. COHEN UNCLE ANDREW	ROCK DAVID CIAFFARDINI	ROCK THE FIENDS	REGGAE PABLO	SOUL ANN MARIE
2 AM	ROCK JEANINE & RAMONA'S	BIG BAND DAN WENTZEL	ROCK CHRIS NEVIS	ROCK CARLOS	ROCK MIKE IAMIETRO	SOUL JIM PATRICK	SOUL PEPPERMINT PATTY
6AM							

KCSB 91.9 FM
COMMUNITY SERVICE BROADCASTING
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Santa Barbara, CA 93107

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AS UCSB